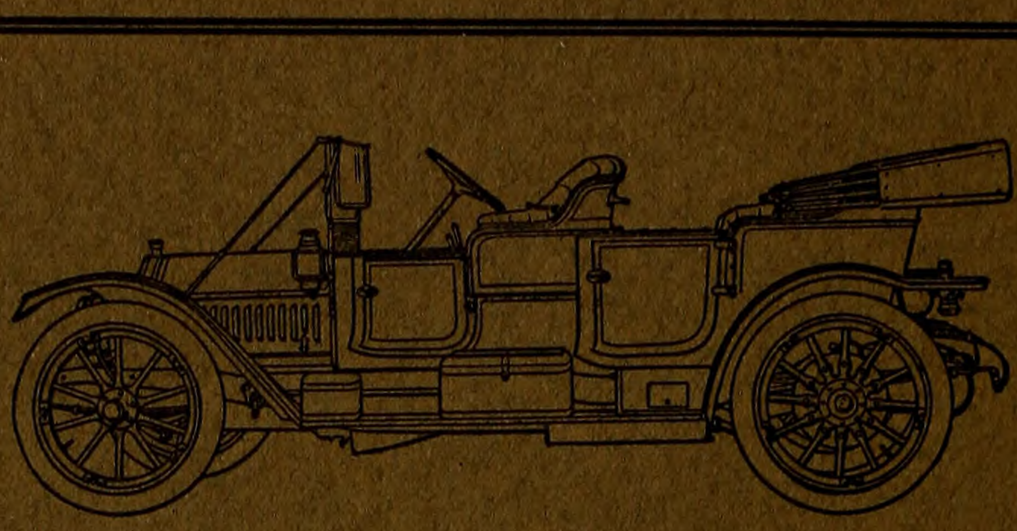
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## Program

Symphony in D minor - - - - *Cesar Franck*

Lento—Allegro non troppo
Allegretto
Allegro non troppo

Symphonic Poem No. 2 - - - - - *Liszt*

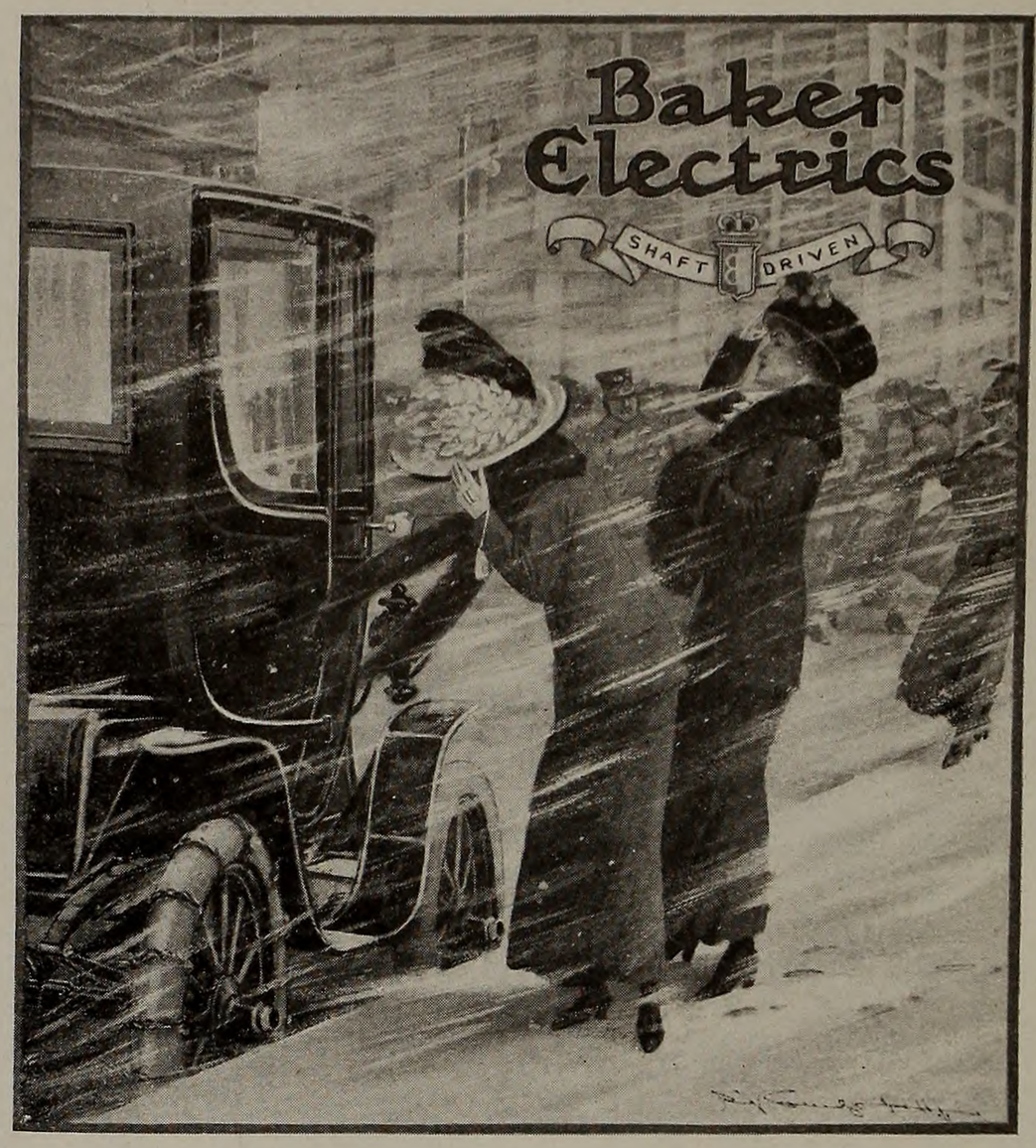
"Tasso, Lamento e Trionfo"

### Intermission

Concerto for Violin, D Major, Opus 61 - - *Beethoven*

Allegro ma non troppo
Larghetto
Rondo

Overture to "Der Freischütz" - - - - *Weber*




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# PROGRAM NOTES

**Symphony in D Minor - - - - - - - César Franck**

Born Dec. 10, 1822, at Liége.
Died Nov. 9, 1890, at Paris.

César Franck brought this symphony to its first hearing at a Conservatoire concert at Paris, February 17, 1889, but according to an inscription placed on the last page of the manuscript score the work had been completed August 22, 1888. The success of the performance was of negligible brilliancy; the audience was cold and unresponsive, and there is a tradition that Gounod, who was among the listeners, left the concert hall uttering to his disciples, who surrounded him, words of contemptuous criticism. Whether this tradition be true or false, it is certain that neither the French public nor the professional musicians of that time understood the gifts or aims of César Franck. There is something infinitely pathetic—may one not say heroic?—in the strivings of this gentle, modest soul to elevate the art he loved so well. Surrounded by colleagues at the Conservatoire who disdained him; judgd by musical authorities who pitied him even as they dismissed his compositions with contempt, Franck still worked on at the music that no one cared to hear, still gave loving counsel to the few young students who looked up to him as teacher and as friend. There was not much time for composition. Franck rose from his bed at half-past five, and devoted two hours of the early morning to his writing. After this he gave lessons to amateurs, and to the young misses who strummed the pianos in Parisian boarding-schools. He had organ pupils, too, in the Conservatoire. In his "Life of Franck," Vincent d'Indy,* his pupil, speaks bitterly of the treatment accorded the master by the authorities of the national institution—the ill treatment, neglect of appreciation. After his day's work was done, and the journeys on foot or in an omnibus to the homes of his pupils were over, Franck found contentment and recreation in the evenings spent in his modest dwelling, with the pupils in composition whom he loved as a father, or which he spent in scoring or in copying his own creations.

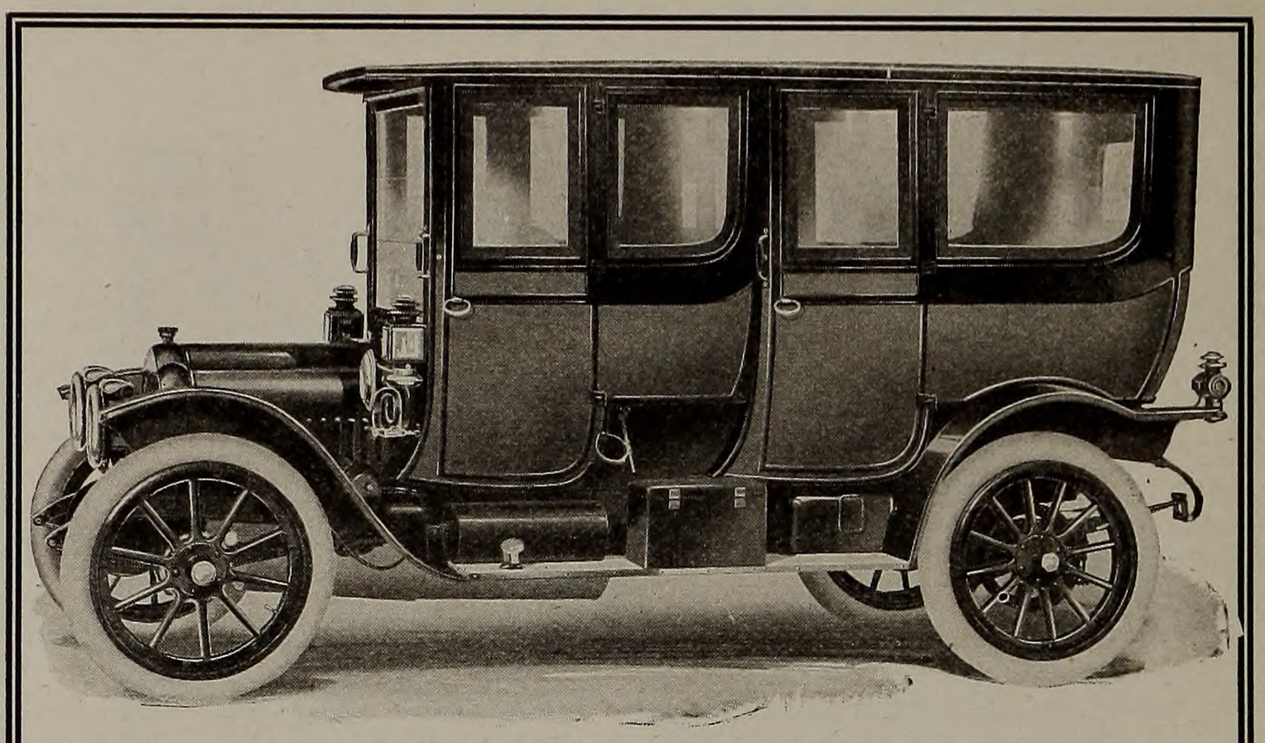
Some of these pupils rose to distinction themselves. The names of Chausson, of Vincent d'Indy, are well known to modern music-lovers. There was another—Henri Duparc—to whom the Symphony in D is dedicated. Duparc studied piano and composition with César Franck, but ill health prevented him from accomplishing much in either branch of art. His symphonic poem "Lenore" is his most ambitious work.

The Symphony by Franck is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, three kettle-drums, harp and strings.—*Felix Borowski.*

The following analysis by Mr. Philip Hale, is based on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:

"Lento, D minor (4-4). There is first a slow and sombre intro-

*"César Franck," by Vincent d'Indy in the series "Les Maitres de la Musique." Paris, 1906.



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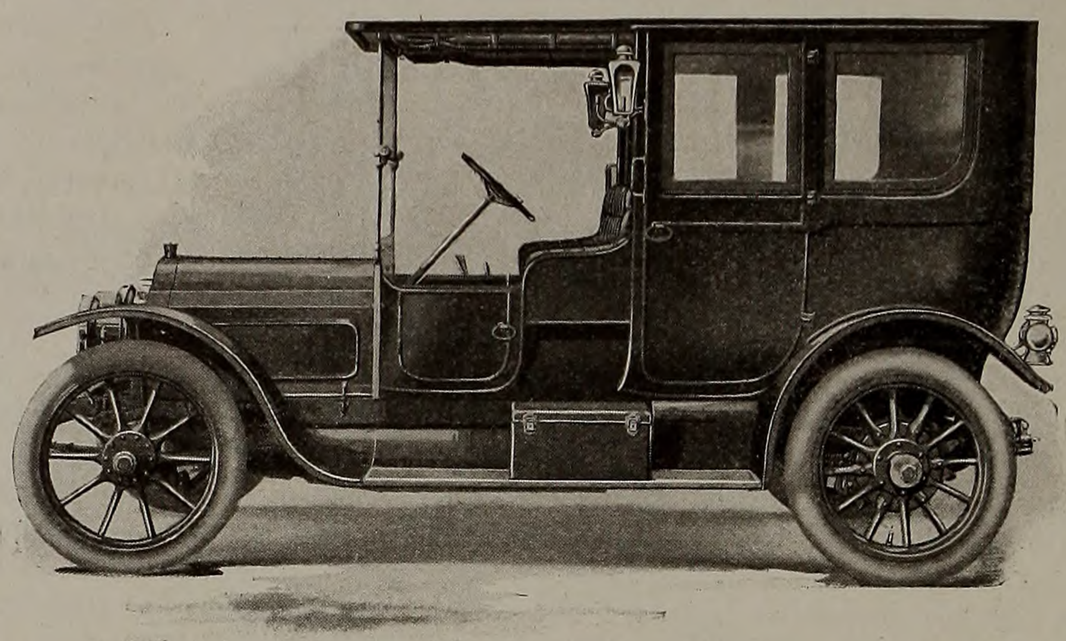
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duction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: 'It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major.' There is a short development and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return to the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale."



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**Symphonic Poem, No. 2, "Tasso" - - - - - - Liszt**

Born in Raiding, Hungary, Oct. 22, 1811.
Died at Bayreuth, Bavaria, July 31, 1886.

"Tasso, lamento e trionfo" was composed like others of Liszt's larger works, first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt, in Venice, in 1840. The work, as we now hear it, is in turn a revision of the first orchestral version, which was played for the first time at Weimar on August 28, 1849, as overture to Goethe's "Tasso," the occasion being the Centennial Jubilee of the great German poet.

We have Liszt's own statement as to what he strove to depict in his composition. He confesses that Byron's poem exercised a predominating influence in his treatment of the subject, especially in the lamento. "But Byron," says Liszt, "whilst introducing Tasso soliloquizing in prison, full of remembrances of most poignant grief, to which, in 'the Lament,' he gives such powerful and noble expression, could not unite with it the memory of 'the Triumph,' in which the chivalrous minstrel of 'Gerusalemma Liberata' found a tardy but brilliant reward. I wanted clearly to define this contrast in the title of the work, and it was my object to describe in music the grand antithesis of genius, ill-used and misunderstood in life, but in death surrounded with the halo of glory, whose rays should penetrate to the hearts of his persecutors. Tasso loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice.

"These three viewpoints are inseparably connected with his ever-living renown. To render them musically I invoked first his mighty shadow as he wanders even today by the lagoons of Venice; proud and sad he then appeared to me as he watched the feasts of Ferrara, where his master-works were created; I followed him to Rome, the Eternal City, which bestowed upon him the chaplet of glory, and in him canonized the martyr and the poet. *'Lamento e Trionfo'* thus are called the two great contrasts in the fate of those poets, of whom was justly said, that, although a curse might rest upon their lives, a blessing would never be wanting from their graves. But in order to give to my idea not only good authority, but also the brilliancy of living fact, I borrowed even the form of my tone-picture from reality, and chose for the theme of my musical poem a melody to which, three centuries after the poet's death, I have heard Venetian gondoliers upon the lagoons sing the first strophes of his 'Jerusalem.' The motif itself has a slow, plaintive movement, the sensation of sighing sorrow, of monotonous mourning; the gondoliers, however, by the drawling of certain notes, give it a peculiar coloring, and the mournfully drawn out tones, observed at a distance, produce an effect not dissimilar to the reflection of long stripes of faded light upon a pure mirror of water. This song once made a profound impression upon me, and when, long after, I was called upon musically to represent Tasso, it forced itself irresistibly as a text upon me, being a continual proof of the homage of his nation to the genius, whose faith and devotion were so badly rewarded at Ferrara. The Venetian melody is so replete with inconsolable mourning that a simple rerendering of it suffices to portray Tasso's soul. Then, even as the imagery of the poet, it yields to the brilliant deceits of the world, to the illusive, smooth coquetry of those smiles, whose slow

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poison brought on that fearful catastrophe for which there seemed to be no earthly recompense, but which was finally at the Capitol clothed in a mantle, shining in brighter purple than that of Alphonse."

*—H. E. Krehbiel*

## ENTRE' ACTE.

### The Listener.

In listening to a concert, Emerson's famous phrase is perhaps more true than in any other connection, for you certainly "get out of it what you take to it" in way of preparation. Those with little knowledge of the compositions to be played, or of interest in the instruments used in their performance, who sit, as Arnold Bennett puts it, "in a state of beatific coma, like a baby gazing at a bright object" probably get something akin to the quiet soothing influence which enwraps the baby as he lies smiling in his crib. Those who sentimentalize over the music and insist upon translating the art of the composer into poetry such as—'a song of undying love'—or the 'Struggle of a mighty spirit'—form another class indeed, but do they get the best, or the whole of the composer's meaning? By no means, for there is first the composition and then the sentimental explanation of it, in most cases. These are the musical lotus-eaters who are not roused to any vigorous interest in the music itself. There is also the fashionable listener who exhibits her culture by the waving of a "voluptuously metronomic hat-plume." There is also the student who taps the time upon his coat-sleeve and even fingers out the easy passages, but comes to grief as the difficulties increase.

All these "destructive listeners," as Robert Haven Schauffler calls them, can be transformed, he claims, without trouble into that new ideal personage, the "creative listener," whose intelligent attention inspires the performer. "Hear only worth-while music, take tabloids of instruction in some of the books so cleverly written now-a-days upon musical subjects, on musical aesthetics, instrumentation, history or biography, interest yourself in the human side of the players, and cultivate a musical memory." These four suggestions are made in Mr. Schauffler's new little volume, "The Musical Amateur, a Book on the Human Side of Music," and they suggest the absorbing interest of the chapters contained therein. In the one entitled "The Evolution of a Musical Amateur" he asks you not to expect children to care for sonatas, and "such dull stuff," but let them go through a course of drums, mouth-organs, whistles, flutes, cornets, etc., and by and by, will come the desire for the violin, or the 'cello as in his own case. Mr. Schauffler was a Cleveland boy. Many will remember his father, a minister in the Bohemian district. Brothers and sisters all made music and made it together. "I played the accordion part of the time," he says, "but there came a moment when I punctured its bellows. It certainly would not keep in tune with the piano, and I can see now what my elders must have suffered in even permitting my childish efforts." There came a period when the shrill tone of the fife filled all his artistic longings, then the bugle, and then he organized an orchestra in school whose crowning ideal was "a Sousa march commencing fortissimo, with each measure handing on the dynamic torch undimmed, and brighter if possible—to its successor."

The sentimental stage followed "soft Lydian airs of the flute succeeding the more stirring Dorian tones of the brass." One day he

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picked up a volume of music, placed it upon the piano, played on his flute the strains of Beethoven's "Adelaide" to which he accidentally turned, and some mental door opened—his musical maturity had begun. "The joys of Cortez and Columbus were mild drops of gratification as compared to my huge bucket of rapture."

Robert Schauffler, now a well known New York literary man and 'cellist, will be remembered for his appearance in the Grasse Trio, his wife—the pianist—being a daughter of George Wilson, for many years manager of the Pittsburgh Orchestra.

Not music, but the enthusiasm for music is Mr. Schauffler's strong plea. Don't let a child be put at his music study in the spirit in which you would set him to weeding a garden. He may never turn out to be one of the few chosen to perform, but he will probably be quite capable of being one of that more-urgently needed class—the noble army of creative listeners.—*Alice Bradley.*



For the first time Cleveland is to hear the Boston Symphony Orchestra in a Wagner program at the next Symphony concert, which takes place on Wednesday evening, January 31st. This is the thirty-first year in the history of the orchestra and the last year of Mr. Fiedler's term as conductor. The splendid performance of the Rachmaninoff Symphony last year is vividly remembered, and Mr. Fiedler will find himself warmly welcomed. This is the first of the two appearances which the Boston orchestra makes at these concerts, the second taking place on April 10th.

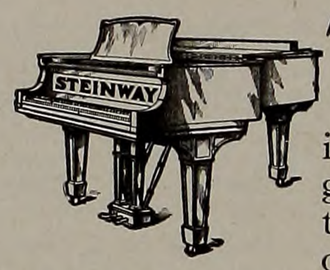
It is especially appropriate that an exception is made to the usual rule of no soloist at the Boston Symphony concerts here, in the engagement of Herbert Witherspoon. For since his remarkable rendition of the role of Gurnemanz in "Parsifal," Mr. Witherspoon is conceded to be the greatest Wagnerian basso in the ranks of the greatest opera company in the world, the Metropolitan of New York.



"Herbert Witherspoon has reached a point in his career where he is in a class by himself. He is not like anybody else. There is no imitation of other artists in his vocal tone. There is no parrot like repetition of the interpretation of others. There is not even a likeness in his programs to the programs of other singers. He stands squarely on his own feet artistically and manfully. His voice is different; his choice of material for exploitation of art and voice is different. This means that in opera, oratorio, concert or song recital, he brings to his hearers a something that is not often heard or seen—an individuality which "gets over" the footlights—a personal charm, a presentation of the idea as he sees it—which lays hold on the audience and holds his auditors

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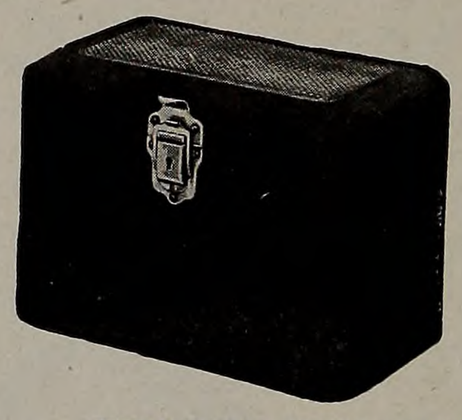

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in spite of themselves. These traits make the real artist, the man who has the real recreative genius, which is as great in its way as the creative genius. Severely criticized for taking up an operatic career, after making a truly phenomenal success as a concert singer, this indefatigable worker smilingly kept on in his new field of endeavor until a truly great success has repaid his efforts.

"In voice and vocal production Mr. Witherspoon ranks as one of the greatest singers; one of the best exponents of the art of Bel Canto! Schumann-Heink calls him the greatest bass in the world. On both sides of the Atlantic the critics hail his singing as a model in the art of good singing.

"His voice is a basso cantante of wide range and of varied resources in tone coloring. In Wagnerian operas he gives the requisite volume, power, and clearness of declamation. In Italian and French opera he has the smoothness and elegance of the flowing phrase. In the Messiah and other oratorios the virility and religious fervor. In songs the power and depth of the basso, the ringing qualities of the baritone, and if you hear him sing 'Afton Water' or 'Meet Me by Moonlight Alone' you can close your eyes and believe you are listening to the purest lyric tenor. Such are the qualities of the real basso cantante, perhaps the rarest of voices."

**NEW YORK EVENING MAIL:**

There were new features of importance among the principals, chief of which was **the admirable manner in which Herbert Witherspoon acquitted himself as Gurnemanz.** Mr. Witherspoon brought into the part a personality which **raised it out of that which not infrequently becomes tiresome,** as the speeches are long, and, in a certain sense, they are easily monotonous. **There was not a dull moment, his superb diction would have precluded that** for those who could follow each word, and there was a vitality throughout which put into it a thoroughly human note.

**His voice, one of the most beautiful in the Metropolitan company,** was in fine condition, and contributed greatly to the pleasure of hearing him. His German diction might put to shame that of many Germans who have appeared with him and before him.

**NEW YORK PRESS:**

**A large share of credit for the excellent treatment the first act of "Parsifal" received yesterday afternoon was due to Herbert Witherspoon,** the American basso, who, singing Gurnemanz for the first time in his life, **proved to be far more satisfactory in that part than either of his predecessors.** So interesting did Witherspoon make the long recital of the old knight that one wished Hertz had restored the cut from the score for the sake of persons who did not know how absorbing this part of the opera is when properly sung.

Every word the American singer uttered was clear and intelligible and never to the detriment of his smooth and admirably sustained singing. **Witherspoon's diction alone could serve as an object lesson for many a German singer.**

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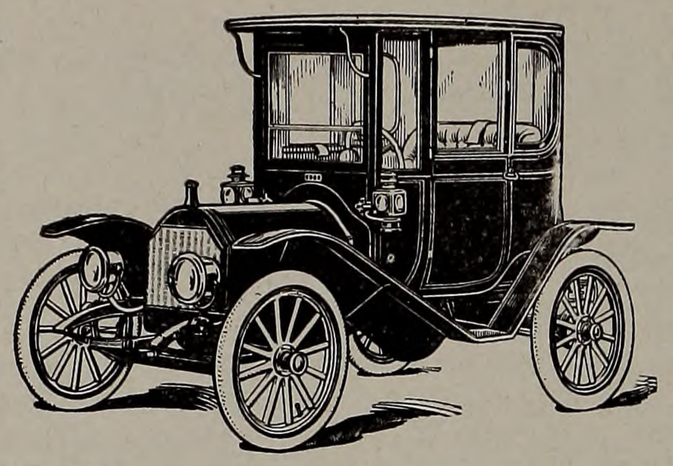
**Concerto for Violin, D major, op. 61 - - - - - Beethoven**

Born in Bonn, Dec. 16, 1770.
Died in Vienna, March 26, 1827.

I *Allegro ma non troppo*, D major, 4-4; II *Larghetto*, G major 4-4; III Finale: Rondo, D major, 6-8.

The history of this composition, which has grown in the admiration of serious musicians and music lovers with the advancing years, is brief and uneventful. It was composed in 1806, and, to judge by the sketch books, occupied Beethoven's mind simultaneously with a number of his most significant works. The fourth symphony and fourth pianoforte concerto were finished in that year; likewise the Rasoumowsky quartets and the pianoforte sonata, in F minor, known as the "Appassionata;" also the final touches were given to "Fidelio." At the same time Beethoven was also occupied with the C minor symphony, and the circumstance that what is practically the same rhythmical figure, plays a role in the symphony, the sonata and the pianoforte concerto provides an interesting glimpse into the workings of Beethoven's mind, to which reference will be made presently, when one of the characteristic features of the violin concerto is discussed. Beethoven was habitually in arrears with his commissions, and the concerto was finished so late that Franz Clement, for whom it was written, was obliged to play it without rehearsal and partly at sight, at the concert on December 23, 1806, at which it had its first hearing. The incident may be accounted a pretty tribute to the musicianship, as well as the virtuosoship, of Clement, for though the work bristles with difficulties and maintains a severity of style, which has kept it a sealed book to small talent ever since, it was greeted with enthusiasm on its first ill-prepared performance. Clement was Chapelmaster at the Theatre-an-der-Wien at the time. As a boy he played in London and Amsterdam; later he was leader of the violins at Prague under von Weber, and still later he traveled in a concert troupe, headed by Catalani. The manuscript of the concerto preserved at the Royal Imperial Library, at Vienna, contains the following punning inscription in the handwriting of Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne, dal L. v. Bthvn., 1806," which is also an amusing illustration of Beethoven's habit of jumbling up languages in his writings.

The critics were not all satisfied with the concerto, but the audience liked it, and Beethoven himself knew its value so well that before publishing it he wrote it for pianoforte and orchestra. Both versions were published in 1808, the original being inscribed by the composer, "to his friend, Stephan von Breuning," and the pianoforte transcription to Breuning's wife. For this version, which was made doubtless for the delectation of amateur pianists, who are more numerous than violinists, there exists a cadenza in Beethoven's handwriting, which is remarkable in having an obligato part for the kettle-drums. Wittingly or unwittingly, Mr. Paderewski has copied this effect in his "Polish Fantasia." At the rehearsal for the concert at which the "Fantasia" was brought forward for the first time in America, a little difficulty was found with this passage. Mr. Paderewski finally straightened matters out with the remark to the kettle-drummer: "Let us try it again. You see, it is a drum solo, with piano accompaniment." It would not be hard to guess how Beethoven introduces the kettle-drums in this unpublished cadenza.



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The concerto begins with four drum taps on the keynote, and this figure, simple as it is, pervades the first movement and becomes one of its most striking features. The drum taps are repeated (this time on the dominant of the key), after the first half of the principal subject has been intoned by the mellow-voiced wood-wind choir, and serve as an introduction to the second half. Then they are taken up by the strings with startling effect, for the reason that the reiterated tone, D-sharp, is foreign to the key of the movement. Now it is recognizable as a motive to which Beethoven intends to give a great deal of importance, and there is no longer a surprise when the taps are heard accompanying the second subject, which, like the first, is in D major. It is this persistence in a pronounced rhythmical motive to which reference was made in the enumeration of the works upon which Beethoven was engaged in the year 1806. The first movement is an *Allegro ma non troppo*, in D major, 4-4 time. Between it and the finale, which is a vigorously merry, "out-doorsy" Rondo (D major, 6-8 time), there is a *Larghetto* (G major, 4-4 time), whose soulful melody, one of those spiritual aspirations which distinguish Beethoven's slow movements from all others, is wonderfully embroidered by the solo violin. The movement is short, and the purpose which it fills in the theme of the work is that of an intermezzo.—*H. E. Krehbiel.*

## Overture to "Der Freischütz" - - - Carl Maria von Weber

Born Dec. 18, 1786, at Eutin (Oldenburg).
Died June 5, 1826, at London.

"Der Freischütz," Weber's eighth opera, was begun in July, 1817, but it was not until 1820 that the work came to its conclusion, the overture having been written last. "The overture to 'Die Jägersbraut'* finished, and with it the whole opera. Praise be to God, and to Him alone the glory," wrote Weber in his diary, May 13, 1820.

The story of the work had attracted the attention of the German master long before the composition of his music to it became an actuality. As early as 1810 Weber had read and had been fascinated by the legend of the hunter, whose bullets winged an unerring flight through the magic influence of Satan's power. Apel and Laun's "Gespensterbuch" was the medium through which "Der Freischütz" became known to the composer. Fired with enthusiasm for the story Weber enlisted the aid of his friend Alexander von Dusch in its arrangement as an opera text. Several scenes were written, but other labors intervened, and the project was allowed to fall through.

In 1817, when Weber was Kapellmeister at Dresden, the notion of composing "Der Freischütz" again occurred to him, and he found a collaborator in Friedrich Kind, a poet and dramatist, who, having been an advocate in Leipzig, had become more attached to literature than to law and had moved to Dresden, there to earn a living by his pen.

Weber's son described Kind as "a small person with a great opinion of himself and a harsh voice." He had differences with the composer

*The opera was first entitled "Der Probeschuss"; later it was changed to "Die Jägersbraut," and finally, upon the advice of Count Brühl, to "Der Freischütz," under which name it was produced.

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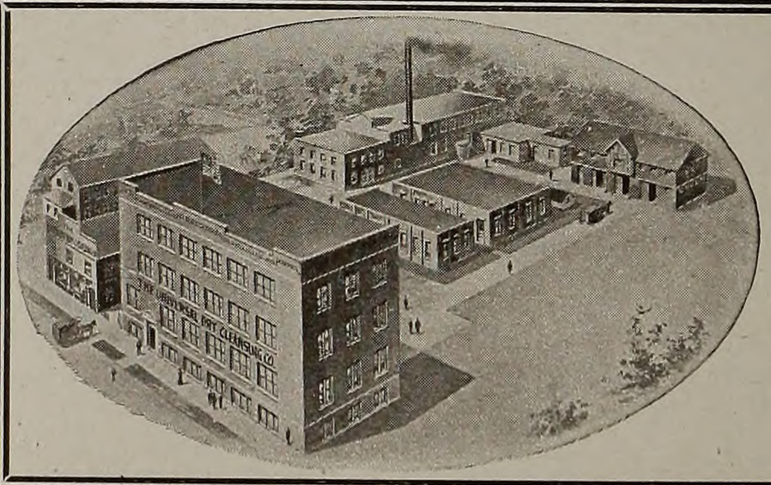
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concerning alterations in the text and situations of the opera, and Weber eventually bought the text from his collaborator for thirty ducats.

Almost a year before the completion of "Der Freischütz," Count Brühl, the intendant of the Berlin Court theaters, had secured the opera for the new theater which was being erected by the architect, Schinkel, on the site of the previous house, destroyed by fire in 1817. This building was to have been finished in 1820, but it was not ready until the year following.

On June 18, 1821, "Der Freischütz" came to its first production. The work was received with tumultuous enthusiasm. Weber conducted, and Julius Benedict, his pupil, who was present, testified to the frenzied rapture of the listeners at the conclusion of the overture. Weber bowed repeatedly in response to the storm of approbation, and he endeavored to proceed to the opening scene of the opera. The audience was not to be denied the repetition which it craved, and "at last, though reluctantly," said Benedict, "Weber yielded, and a second performance of the whole overture, if possible even better than the first, enhanced the impression."

Nor did the enthusiasm end there. "Fourteen out of seventeen numbers were stormily applauded," Weber wrote in his diary. At the close the composer was called before the curtain, wreaths and complimentary verses flying in his direction. Some of the latter offerings contained, in addition to eulogies of Weber, spiteful references to Spontini, the Royal musical composer and director at Berlin, who was at that time a much hated individual by reason of his conceit and despotic temper.

A second performance of "Der Freischütz" took place June 20th, a third on the 22nd. By the beginning of the following year the opera had found its way to the theaters of foreign lands. It was given at Vienna February 10, 1822; an English version ("Der Freischütz, or the Seventh Bullet") came to a hearing in London in 1824,* and an absurdly garbled production, entitled "Robin des Bois," was given at Paris in 1824. In America the first performance of "Der Freischütz" took place March 2, 1825, in English, at New York. The first production of the opera in Chicago was in 1865, by Leonard Grover's German opera company at McVicker's Theater.

Before proceeding to an analytical description of the overture it should be remarked that this introduction to "Der Freischütz" was given to the public before the production of the opera itself. The first performance took place at a concert at Copenhagen, October 8, 1820,

*The opera became so popular in London that nine different theaters were performing it at the same time.

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the overture being conducted by Weber, who was making a tour through the towns of northern Germany and Denmark. On the last day of the same month another performance took place at Brunswick, and a third at Dresden, at a concert given by Bärmann, the clarinetist, December 18, 1820.

The overture begins with a slow section (*Adagio,* C major, 4-4 time). After nine introductory measures there is heard a melody for the horns with a tranquil accompaniment in the strings. The last twelve measures of this part, where, at the close of the passage for the horns, the strings play a sinister *tremolo,* are associated with the demon, Samiel. A similar passage appears in the second act of the opera, where Caspar invokes the demon in the scene of the Wolf's Glen; and in the last act, upon the appearance of Samiel to the villainous huntsmen, Caspar, who had been mortally wounded by the magic bullet.

The main movement of the overture opens with an agitated theme (*Molto vivace,* C minor, 2-2 time). After a *crescendo* in the strings an energetic passage is brought forward *ff* by the full orchestra. The subject-matter of this is drawn from the scene in the Wolf's Glen. The second subject is divided into two parts. Over a *tremolo* in the strings the clarinet intones a theme, which, in a somewhat modified form, becomes Max's recitative, "Ha! Furchtbar gähnt der düstre Abgrund" in the second act. The second section (melody in the violins and clarinet, with syncopated accompaniment) is drawn from Agathe's great aria, "Leise, leise." There now ensues the usual development and recapitulation, the latter not presenting the second subject until the coda is reached. Practically the whole of this coda is drawn from the finale of the opera, where, however, a vocal ensemble is added to the orchestral material.

— *Felix Borowski.*


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# Concert Dates

6
Wednesday, January 31
THE BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Soloist—Herbert Witherspoon, Bass
*Wagner Program*

7
Friday, February 16
THE NEW YORK SYMPHONY ORCHESTRA
Walter Damrosch, Conductor
Soloist—Karl Jörn, Tenor

8
Wednesday, March 6
THE CINCINNATI SYMPHONY ORCHESTRA
Leopold Stokowski, Conductor
Soloist—Olga Samaroff, Pianist

9
Tuesday, March 26
THE THEODORE THOMAS ORCHESTRA
Frederick Stock, Conductor
Soloist—Elena Gerhardt, Soprano

10
Wednesday, April 10
THE BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor

**The concerts will begin at eight o'clock**

Tickets for the Sixth Concert only, prices $1.00 and $1.50, will be on sale at McMillin's Music Store beginning Monday, January 29th.

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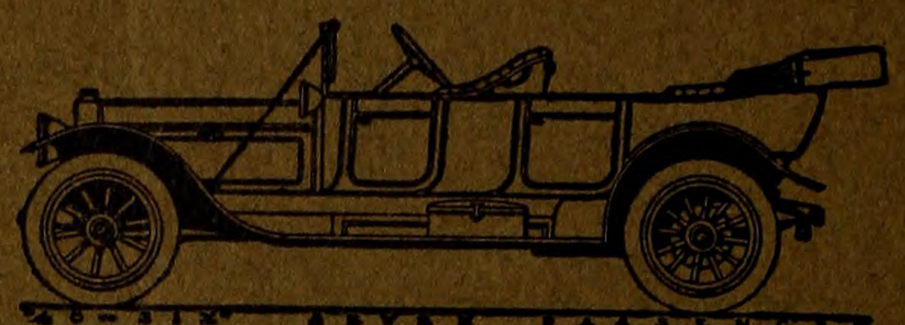
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